

Chiriguano SP10
 Choroti SK6
 Mataco SH7
 Tehuelche SH5 ●
 Caraja SP9
 Tucano SQ19
 Guaraní SM4
 Timbira SD8
 Araucanians SG4
 Paes SC15
 Canari SD4
 Jivaro SD9
 Aymara SP8
 Ona SH4
 Yahgan SH8

/For information on genic locations based on Streng's diagram
 of co-ordinates of the blood groups of the natives of South America,
 see: 4: Hill et al., 8818 Warao, Category 110, pp. 107-114./

short account of the *Poya*. Finally, we shall deal with the culture of the *Puelche*. T
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In the case of the *Puelche*, were we to confine ourselves to those data which are unmistakably and beyond all possibility of doubt attributable to people speaking the *Puelche* language, we should have to rely almost exclusively on D'Orbigny's extremely brief account. For reasons previously given, we seem to be on fairly safe ground in concluding that the *Puelche* of D'Orbigny's day were the linguistic descendants of Sánchez Labrador's "*Puelche*" ("*Pampa*," "*Serrano*") six or seven decades earlier. If not the linguistic descendants, they were almost certainly the cultural ones. We shall use, therefore, the data from Sánchez Labrador, where we can be sure he is speaking of cultural phenomena peculiar to his and our *Puelche* or shared by them with the contemporary *Tehuelche* and/or Argentine *Araucanians*. P
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For those who hold with Lehmann-Nitsche to the former existence of a *Het* family on the Pampa, what we shall describe as *Puelche* culture would connote, so far as the description rests on data from Sánchez Labrador, *Het* culture or *Het-Puelche* culture.

Less use can be made of Falkner than of Sánchez Labrador, as the former gives fewer details and discriminates less between *Araucanian*, *Tehuelche*, and *Puelche* cultural features.

TEHUELCHÉ CULTURE

On *Tehuelche* culture the very early sources prior to 1670 yield only the most meager information, and this almost exclusively regarding the more obvious elements of material culture. About the best of these early sources, such as they are, are Pigafetta (1906) and Fletcher (1854). T
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The most important later sources are Viedma (1837 b) and Musters (1871, 1872).

Next in importance to these last three publications may be listed: Borgatello (1924), Bourne (1853), Coan (1880), Moreno (1879), Mufiz (1917), and D'Orbigny (1835-47). Some good material is also found scattered through the works of: Cox (1863), Falkner (1774), Fitz-Roy (1839, dependent largely on Falkner), Gardiner (1852), Lista (1879 a, 1879 b), Pennant (1788, data derived from Falkner in England), Reiher (1920), Roncagli (1884), Sánchez Labrador (1936), and Spengazzini (1884). On the linguistic relations of the *Tehuelche*, Lehmann-Nitsche (1913) is basic, while Cardiel (1938) and Camaño (1937) were important pioneer contributors.

Where it is possible or advisable to distinguish between the culture of the foot *Tehuelche* before 1670 and that of the horse-using *Tehuelche* after 1741, in the following account of *Tehuelche* culture the terms "early" and "later" will be used respectively. T
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Painted decorations on specimens collected in recent years, though based on simple elements, exhibit a complexity of rhythm scarcely to be expected among people of such general cultural poverty. A study of the designs has shown that they can be divided into two major groups. The more recent of these shows apparent connection with textile patterns of the Araucanians, although the relationship is too vague and the available material too scanty for exact demonstration. The Araucanians, it will be recalled, in the sixteenth century occupied only a few small valleys east of the Andes, but in the eighteenth century they overran most of the Pampas, thus coming into contact with the Tehuelche. 53/
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We also have given reasons for believing that the Tehuelche formerly adorned their robes with designs of a different type, related to the art of other nomadic tribes, such as the Charrúa, and until recently found in the Chaco. This school of decoration we believe is basic over a large area in South America, for it is typical of archeological remains not only from Patagonia but as well from the Pampas, from the Calchaquí region, the lower Paraná, and from the Gran Chaco.

The absence of such decorative motives among the Ona and Haush of Tierra del Fuego implies that they had been separated from their mainland kinsmen for many centuries, and it raises the question whether the Tehuelche carried this type of design with them when they populated Patagonia or whether it reached them by infiltration at a later date.

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